

(continued from previous page)

The Kellys, Cecil and Elizabeth, seem to work with the same colour values, and both achieve a decorative effect which has charm but little strength. I find them soothing, but I am not stimulated. And this same criticism may be applied to this year's paintings of Archibald Nicoll. I am lulled into a sense of security and comfort by his dreamy colour, but irked in some instances by his choice of subject. Unfortunately, he has not exhibited any portraits at this exhibition.

A Pleasant Jolt

S. B. MacLennan gives me a pleasant jolt, but I hope he does not become too stylised. There is vigour here, where everything is reduced to deliberate design. "Summer Afternoon" loses a little by its too-obvious colour effect. I would ask you to take a second look at Olivia Spencer Bower's "Green and Gold." It departs from the formula with delicate success.

Basil Honour tells us nothing new. Like the conscientious workman, he produces the same kind of picture by the same kind of formula—a formula, however, which finds favour with the public.

Some of the artists are still obviously searching and seeking—Lois White, for example. R. J. Waghorn's lucid watercolours have quality. Joan Edgar has successfully developed design from her studies of birds. I am disappointed that Esther Hope has forsaken her vigorous and interesting watercolour for such a dull and opaque medium as tempera. By doing so she has lost her strength.

Oh! The Flower Studies

But oh! the flower studies! We have seen them so often in the past, and I



"DANCING GIRLS" by Lois White: "still obviously searching and seeking"

suppose we shall see them for years to come. Still life can be so very lovely but not the still life as we see it here—tight little watercolours over which artists have devoted hours of time laboriously fiddling with every leaf and petal. Nature does it so much better, my child. I hope, if you attempt such studies, as you must, that you will concentrate on design and simplicity; that you will suggest form and do it with freedom; that you will leave most of

the detail to the seedsmen and their catalogues.

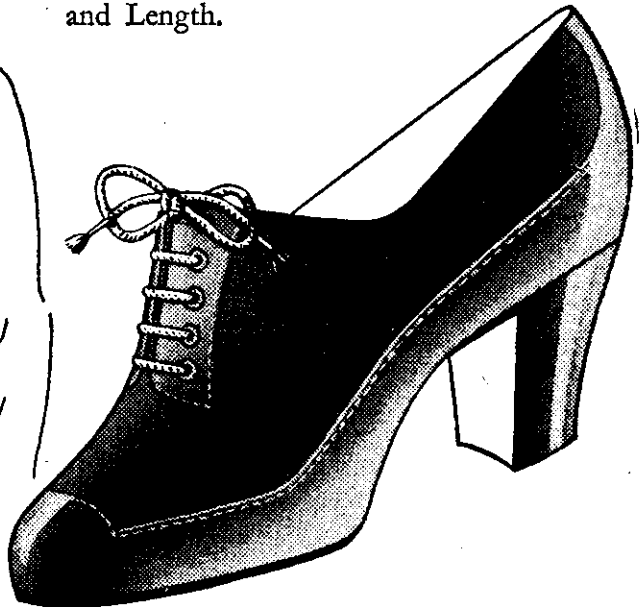
We haven't much time to spend on the drawings and the prints, but I should like you to look at George Woods's "Nude," uncomfortable though she is, lying outstretched on something which is not suggested. Weight cannot be supported by air. And I should like to know who "Barc" is. His wash drawing, "The Best People," has a freedom much to be admired.



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